

Basics 10: How to Save, Share, and Export

The last basic skill new users want to know how to do is how to save their work on either their computer, share via emails, or export using one of the many file formats Affinity Designer offers.

Since there are three ways of doing these options, we've divided this lesson into three parts.

For this lesson, we're going to create two objects on a document that will consist of a yellow rectangle, a blue triangle on a transparent background. If you remember how to create these without reading the below instructions, please do so now.

Otherwise...

Press **Ctrl/Cmd+N** to create a New Document with these specifics:

- **Web - CD Cover Digital Release**
- **Transparent Background (checked)**

*Click the **Rectangle Tool** and click & drag out as rectangle any size you want.*

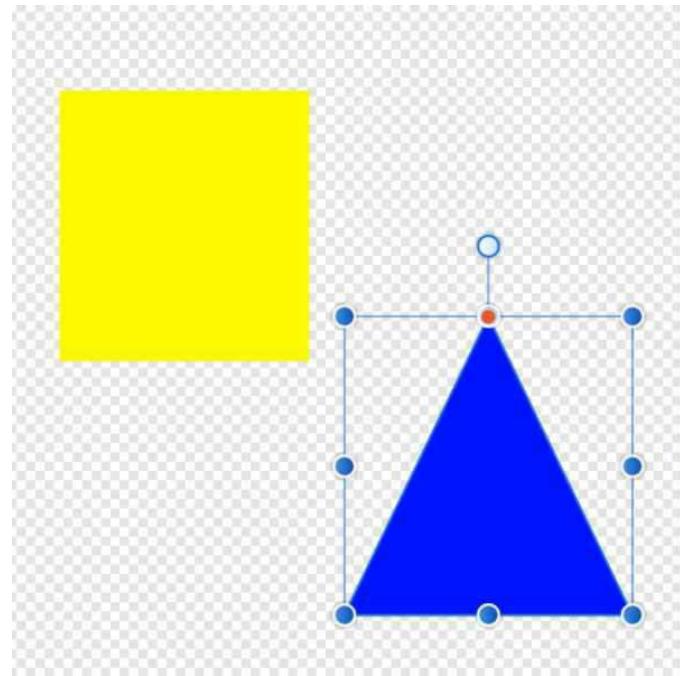
*Go to the **Color Wheel** and set its color as yellow.*

*Click & hold on the **Rectangle Tool** icon and select the **Triangle Tool** when the pop-out window appears.*

*Click & drag out a **triangle shape** on the document.*

*Go back to the **Color Wheel** and set its color to **blue**.*

This is what you should have in your document.

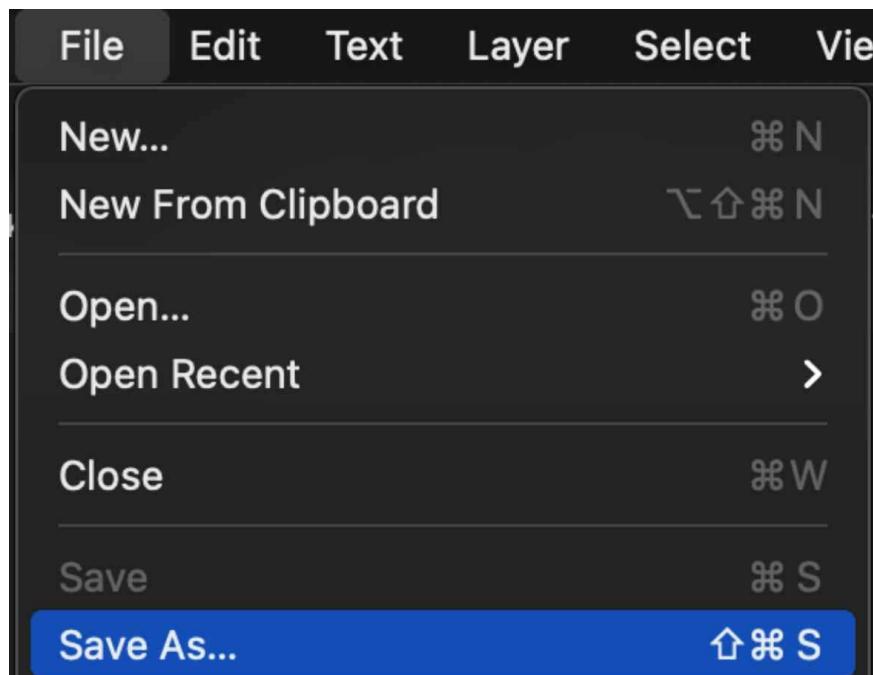


Ok. Now that we have a document that is about the same on my screen as it is on yours, let's learn the different ways we can save, share, and export.

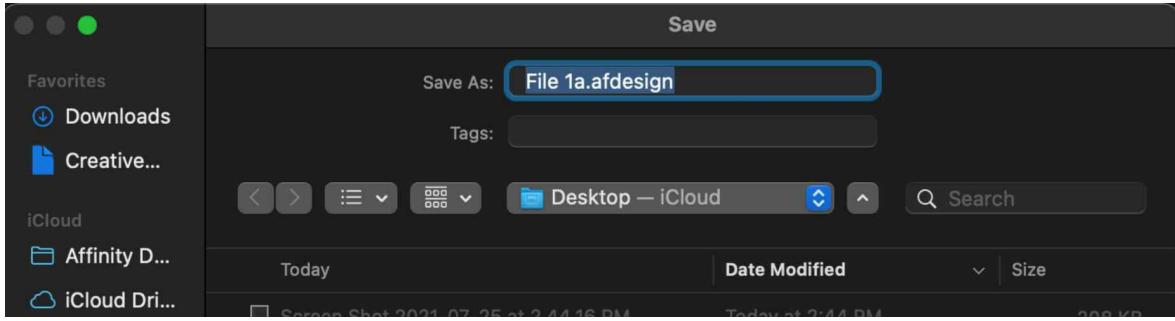
All of the options we need are in the **Menu bar - File...**

Part 1: How to Save your Document

Go to the **Menu bar - File** - and *click* on **Save As...**



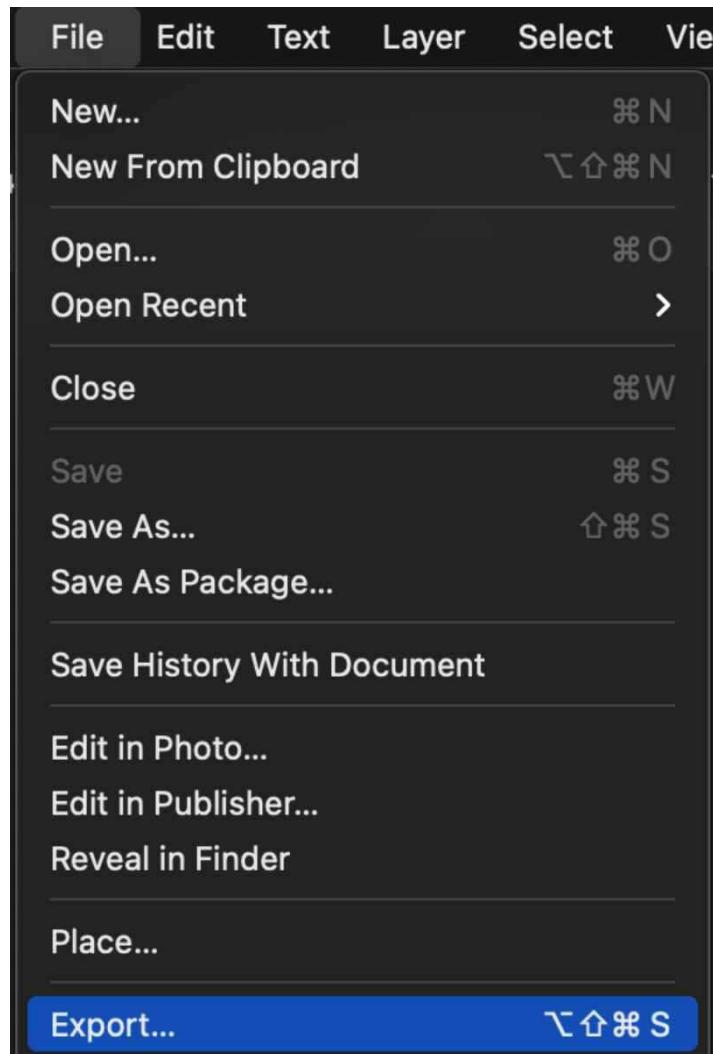
This will save our file in any folder we choose and in the official .afdesign format. We named our document File 1a. Notice the file type after our named document. This simply means that you can reopen this file in Affinity Designer and start where you left off.



Note: If on the other hand the file format was .jpeg, then its saved file would read "File 1a.jpeg. A .jpeg file is simply a photographic image of your work. Its file size will be significantly smaller than the .afdesign file because it's just an image file and not a file that stores all of your work progress in Affinity Designer. We use a separate external drive for all of our Affinity Photo and Affinity Designer files, which are in the af.design format.

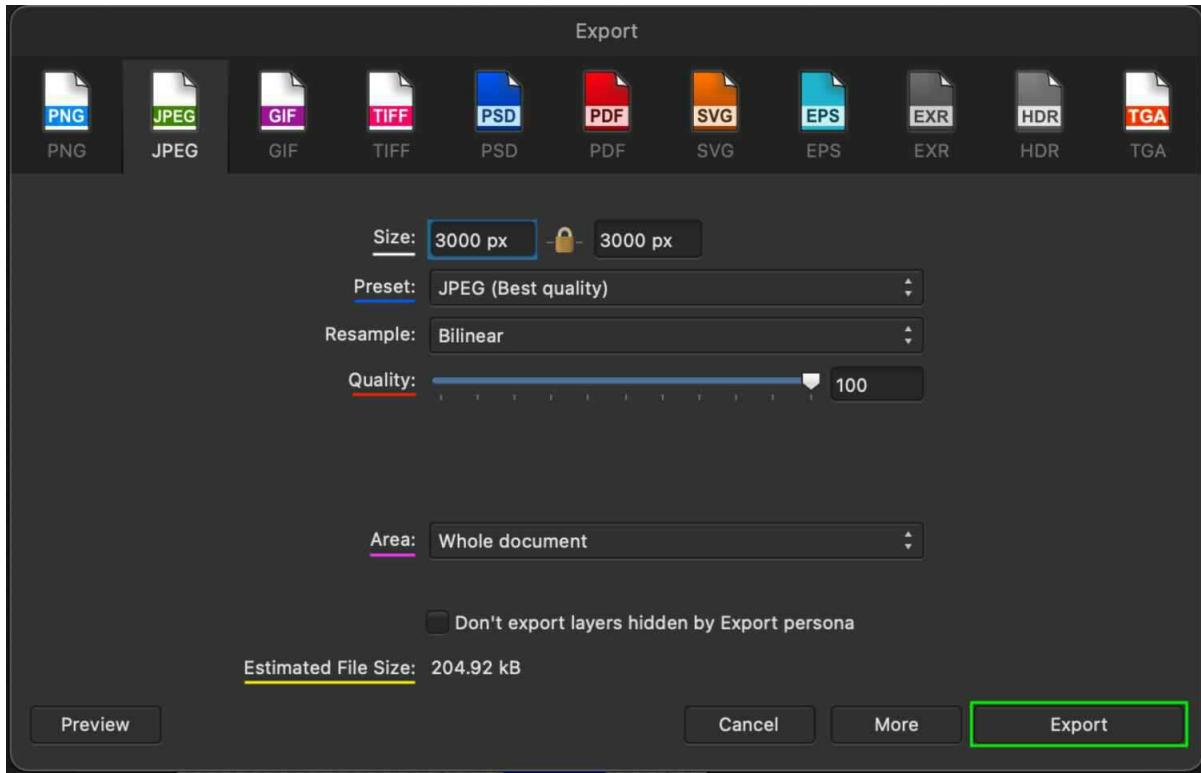
Part 2: How to Export your Document

Go to the **Menu bar - File** - and *click on Export...*



This will open up its pop-out window where we have to choose into which file format we'll export our document as (see the 11 colorful thumbnails at the top of the below image). The most often used file formats are JPEG, PNG and PDF.

*Click on **every file format** icon at the top of the below screenshot and notice how the options change per file format clicked upon. We'll go over these options now*



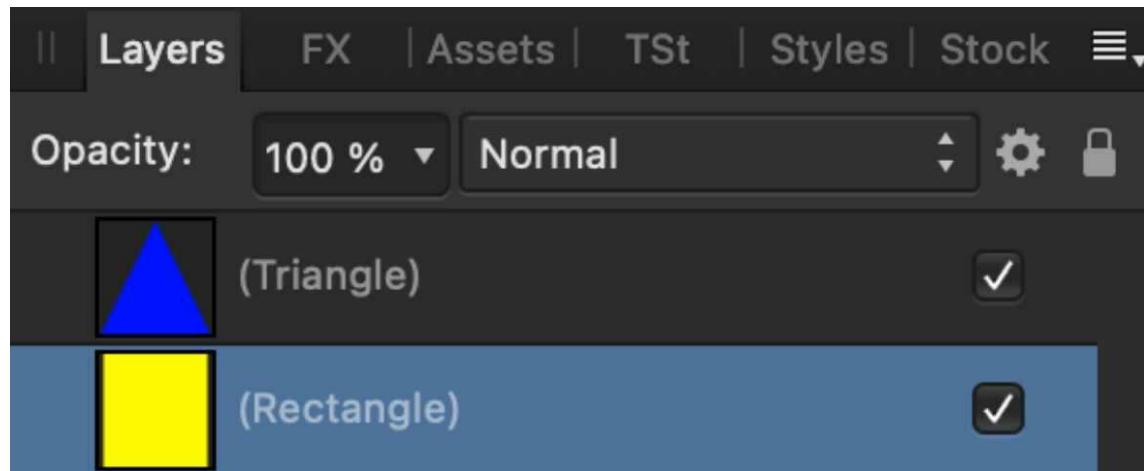
Since the JPEG file format is the most often used export format, we'll use the above image as a reference. Here's a list of the options with a brief explanation of what each does:

- **Size** (see white line): This is the size of the file per its dimensions. You can increase or decrease these amounts and the Estimated File Size (see yellow line) will increase or decrease in size.
- **Preset** (see blue line): These are the quality presets you can use if you want to. There is a pop-out window where you can choose which quality level you want. These presets are: Best (100%), High (85%), Medium (45%), and Low (10%).
- **Quality** (see red line): This is a slider where you can set any level of quality export you want. Pay special attention to the Estimated File Size (see yellow line) as you adjust this slider.

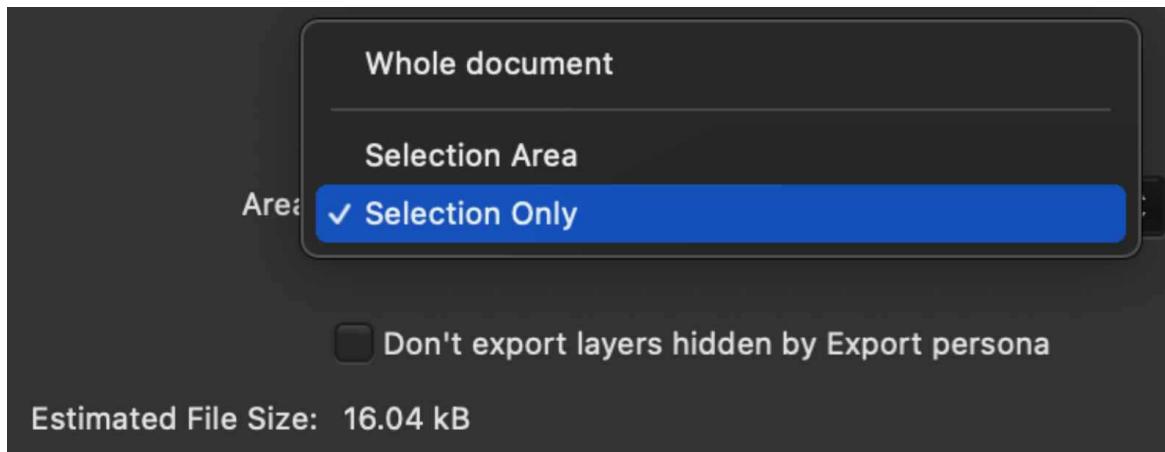
Practice: Move the Quality slider and watch the Estimated File Size change. When the quality is set at the Preset's 45%, what file size do you have? Remember, your file sizes may not be the same as ours because our shapes probably aren't perfectly matched.

- **Area** (see pink line): This pop-out window allows you to choose which part (or whole) of the document you want to export. You can choose to export the Whole Document and its file size will be (according to the above screenshot) 204.92 kB. But, if you chose Selection Only, the file size will be 94.26 kB. This is because you will only be exporting the selected blue triangle.

Practice: Go to the **Layers Panel** and *click* on the **bottom layer** so it's active (see below image).



Then go back to the Export pop-out window and *choose* the **JPEG** file format. Now *click* on the **pop-out window** for **Area** and *choose Selection Only*. Notice how the file size is not the same as the blue triangle. The file size is only 16.04 kb.

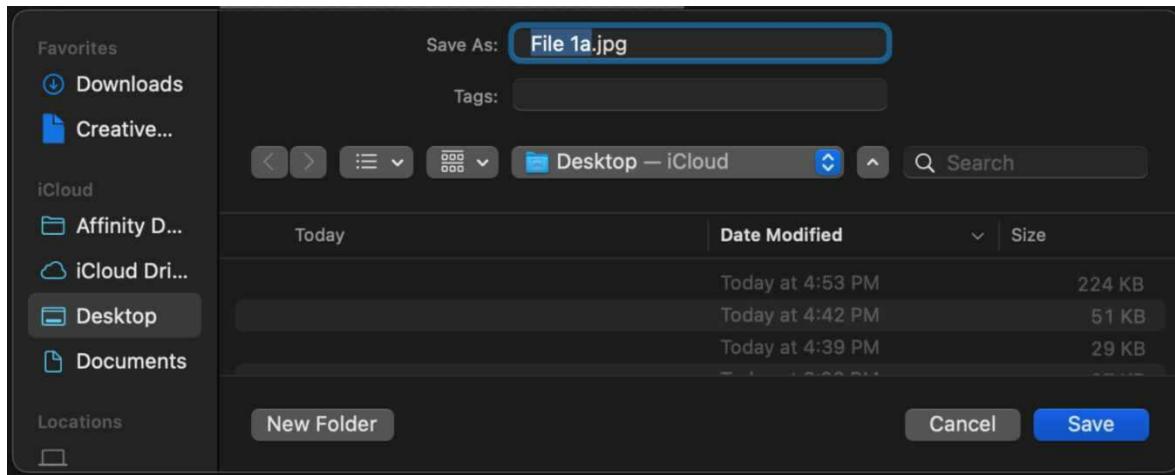


Note: We think it's cool Affinity Designer gives us the option to export a

document as a whole or as individual layers. This might allow a team of graphic designers to work on different parts of a design cooperatively. For example, one person could do the detailed artwork while another works on the text.

Finally, when you are done adjusting the file to be exported, **press the Export button** (see three images above) to export your file.

When you press Export, this window will appear. Here you can rename your file like we did for the Save As... option and you can choose the location you want to export it to.

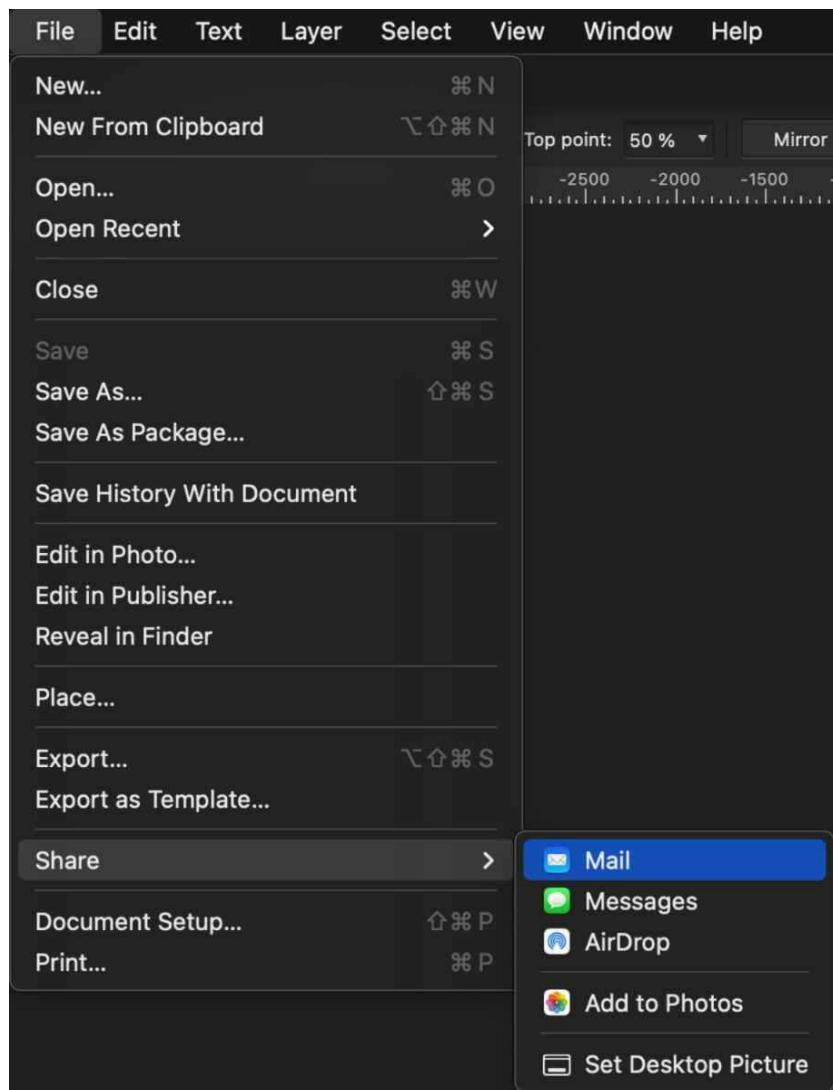


Press **Save** to complete the export.

Note: Take time to explore the other file formats like PNG and PDF. Click on all of the buttons and drop-down windows to get a sense of your options. Play around with everything at least twice to start to get a feel for what you're doing. Send us an email if you ever have any questions and we'll help you as fast as we can. We are almost always online to help.

Part 3: How to Share your Document

Go to the **Menu bar - File - Share** - and *click on Mail* (or Messages, AirDrop, Add to Photos, Set Desktop Picture).



We use this option all the time. We try to work as transparently with our clients as we can, so when one asks us for a progress report on a graphic design job, we'll send them what we have using this simple Share option Affinity Designer gives us to use.

When you choose to Share by Mail, immediately a new Email template will pop out where all we have to do is type in the receiver's Email address, add something to the Subject line, add an appropriate text and press Send. Away it goes to our client.

We also use the Mail function to email our current work to ourselves. That way our documents can be stored on our email server in case our physical devices are damaged, stolen, or stop working. In fact, we send ourselves our documents just about as often as we save them. Murphy's Law is all too real.

sometimes.

Done. You now know how to Save, Export, and Share your documents using Affinity Designer.

This ends the first 10 basic skills new users want to know how to do. Thank you again for purchasing our book. We hope it really helps you.

The next section of the book starts with a helpful lesson on how to properly use colors. We'll teach you about Color Theory, Color Formats (or Modes), and Color Codes. We added this section to this book because this information is not easily found on the internet in as a consolidated manner as we've created for you. We hope we've written it in an interesting and informative manner.

Extra: Color Theory, Modes and Codes

What is your experience with Color Theory? If you're already a pro, then maybe you can skip forward to the first step-by-step lesson after this unit. But, if you're not a pro, and a beginner and don't know what color theory is all about, then this lesson was written for you.

When we started four years ago, we had never been introduced to color theory. Maybe it's the reason I wear mostly black and solid colors :).

So, what is color theory and why is it important?

Color theory is a method of using single or multiple colors in specific schemes to achieve a specific feeling or emotion. We think it's called a 'theory' because color (and its effects on us) is a subjective experience and not 100% founded in fact. But there has been a huge amount of research done concerning the power of colors, that 'theory' may not be the right word anymore.

Maybe you remember in primary school your art teacher introducing you to the color wheel. It was divided by colors around a wheel with three Primary colors (Red, Blue, Yellow) and other colors in between these. This color wheel is what artists and graphic designers use to create awesome color combinations for such things like branding products, company logos (like Nike) and marketing materials.

In Designer, we use different primary colors than Red, Blue and Yellow because we are creating software-based products for digital screens or for print media. For digital screens, we use a color format called RGB (Red, Green, Blue) and for print media, we use the CMYK (Cyan, Magenta, Yellow, Black) color format. These colors are the primary colors for their respective color wheels.

When we open new document, we have to choose a Web or Print template. These templates automatically choose RGB or CMYK as their color formats. When we start working on our document, we can see the color wheel in the Colors Studio. This color wheel is called an HSL color wheel. It's called this, not because it's a completely new color wheel, but because it properly shows the correct RGB or CMYK primary colors (or Hues) on its outside ring and

has an adjustable inner triangle where we can change the Hue's saturation and lightness values. We'll explain how to use the HSL color wheel in the next few paragraphs.

As we were thinking about creating this book, this chapter on color theory was the most important part we wanted to teach. We feel that if you know how to use colors well and understand how each color format works (RGB, RGB Hex, CMYK, Pantone), then we've succeeded in helping you become more fluent users of this excellent software.

We divided this lesson into two parts. The first part will teach you the basics of Color Theory and the second will teach you some technical parts of each color format that we think you need to know so you can be a more educated designer. If you ever get bored, you can simply turn the page :)

Part I - Color Theory

In this lesson, we'll teach you the basics of Color Theory as well as how to use the different Color Formats and their differing modes of color.

Basically, Color Theory is how to use colors properly. We think it has four parts:

- I. HSL
- II. Color Formats (or Modes)
- III. Color Schemes
- IV. Color Meaning

I. HSL

Each color is made up of three parts:

1. **Hue:** The actual color at full vibrancy (the outside ring of the HSL Color Wheel you see in the Colors Panel in Affinity Designer & Photo).
2. **Saturation:** The degree of vibrancy of a Hue (also called Tone).
3. **Lightness:** How light or dark a Hue is (Affinity calls this Luminosity).

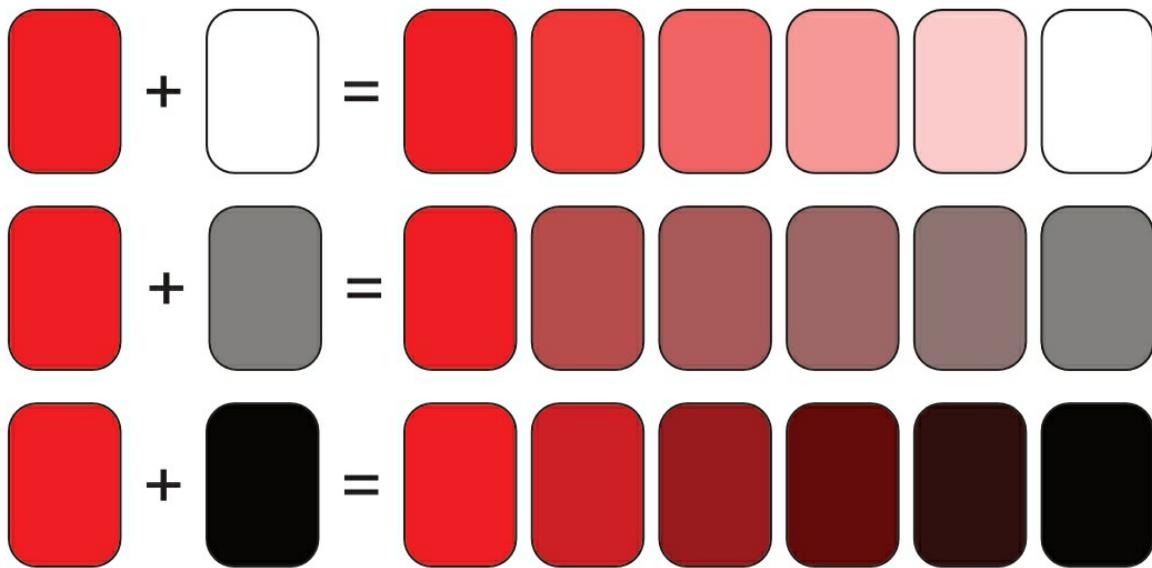
Lightness is made up of Tint & Shade (top & bottom lines).

Saturation is made up of Tone (middle line).

Tint: Hue + white.

Tone: Hue + grey.

Shade: Hue + black.



Please take a look at the graphic below that we created for you. We suggest you try your best to become completely familiar with this image and how the HSL color wheel works. As we said in the introduction, the color format is CMYK. So, the colors (or more formally 'Hues') you see on the outside ring are made up of the three primaries: Cyan, Magenta, Yellow. The colors next to these are secondary and tertiary colors.

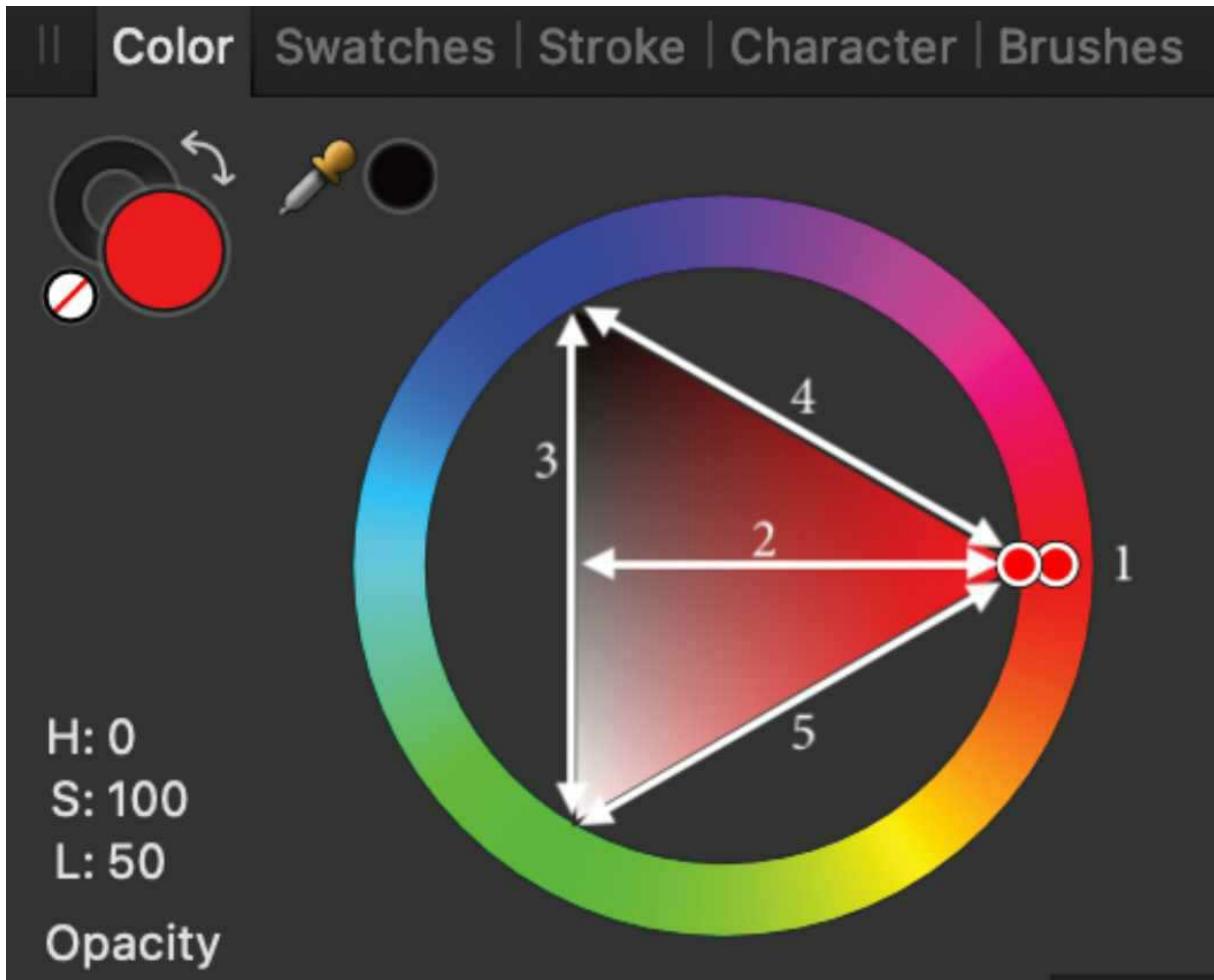
So, let's now look at this color wheel. The secondary color Red is selected. We know this because the white-circled node on the outside ring is where Red is located (1). We also know it's Red because on the 360° circle, Red is represented as both 0° & 360°. Now, we have the option of making the Red color less saturated (2), darker (4), or brighter (3, 5).

We've listed these numbers also like this:

1. **Hues** - the outside ring.
2. **Saturation** (Tone) - move inner node towards left side desaturates a Hue.
3. **Lightness** - move inner node up or down lightens or darkens a

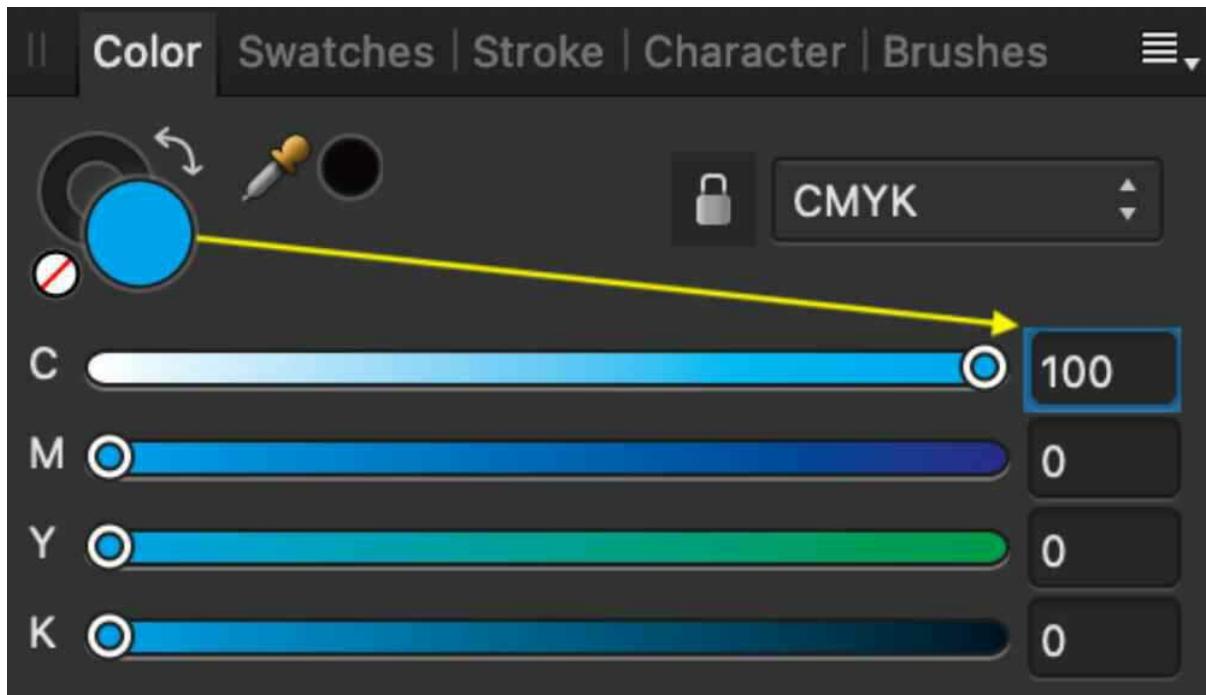
Hue.

4. **Shade** - move inner node towards black darkens a Hue.
5. **Tint** - move inner node towards white lightens a Hue.



Hue vs. Color

A **Hue** is a color in its purest form. Look at this screenshot of the Color Sliders for Cyan. See how the only value at 100% is Cyan and 0% for the other Hues of Magenta, Yellow, and Key (black).



A **Color** is a variance of a Hue. Look at this screenshot of a darker shade of Cyan. It is not Cyan, but a color close to Cyan. Notice its different color values (see yellow rectangle).



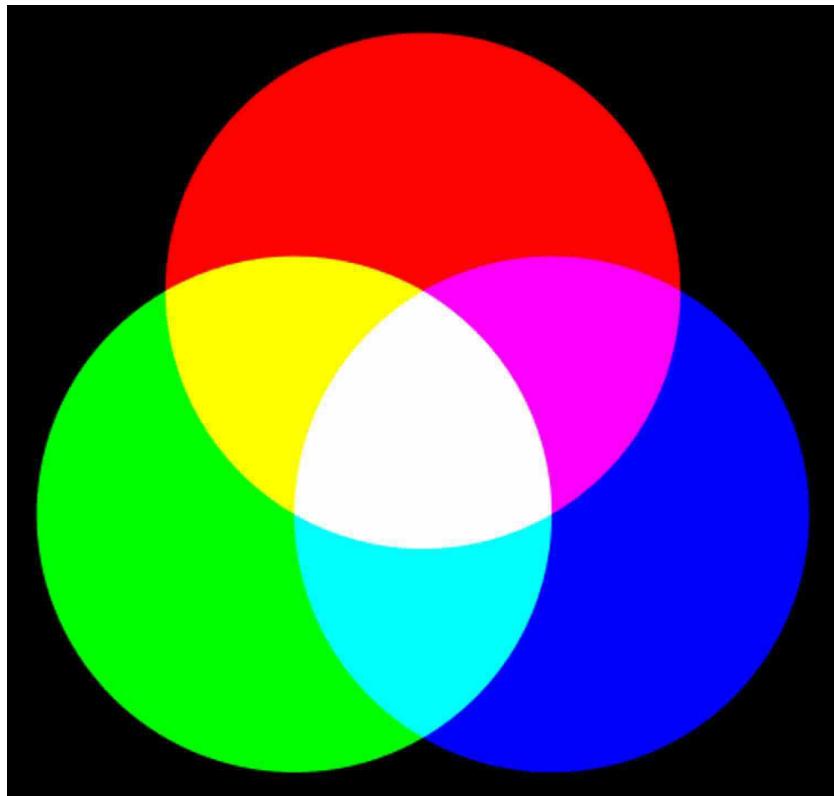
Note: Practically speaking, everyone uses Color and not so much Hue. Knowing the difference is important, but not necessary to be a pro graphic designer.

II. Color Formats (or Modes)

The two primary color formats used in Designer are RGB and CMYK. The difference between these two is determined by the end-use of the creative process. We use RGB for all **digital media** and CMYK for all **print media**.

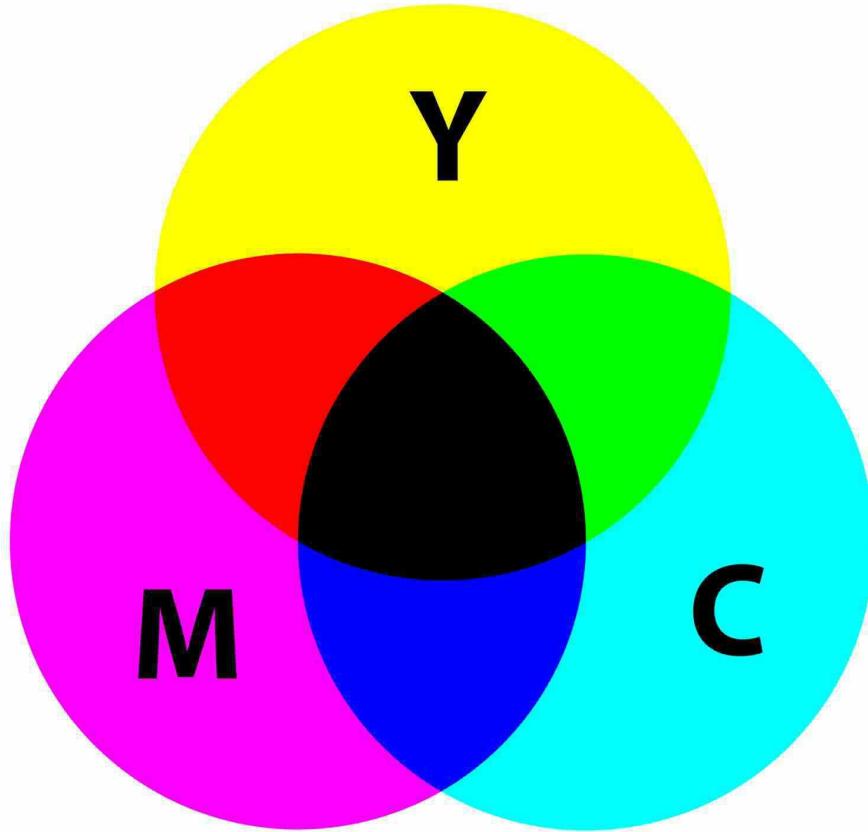
Why is RGB more vibrant than CMYK? This can be a confusing answer for beginners. To answer this is to think about what happens when the colors are combined together. RGB uses light and CMYK uses pigment (or ink) - a physical material.

RGB is considered an additive color process because it uses light as color and as you add more colors together, they get brighter and eventually combine to make white. This combination of light makes it possible to create approximately 16.7 million colors. These different possible colors are called its 'gamut'. We'll explain more about this in the next section.



CMYK is considered a subtractive color process because it uses a physical material (pigment or ink) to create color. When you add one pigment to another light is absorbed thus making the combined colors darker instead of brighter. Its gamut is about half the range as RGB. The smaller gamut

therefore produces less vibrant colors.



Note: Notice how the RGB colors start on a black background. This is to mimic a computer's screen. The CMYK colors start on a white background, to mimic paper.

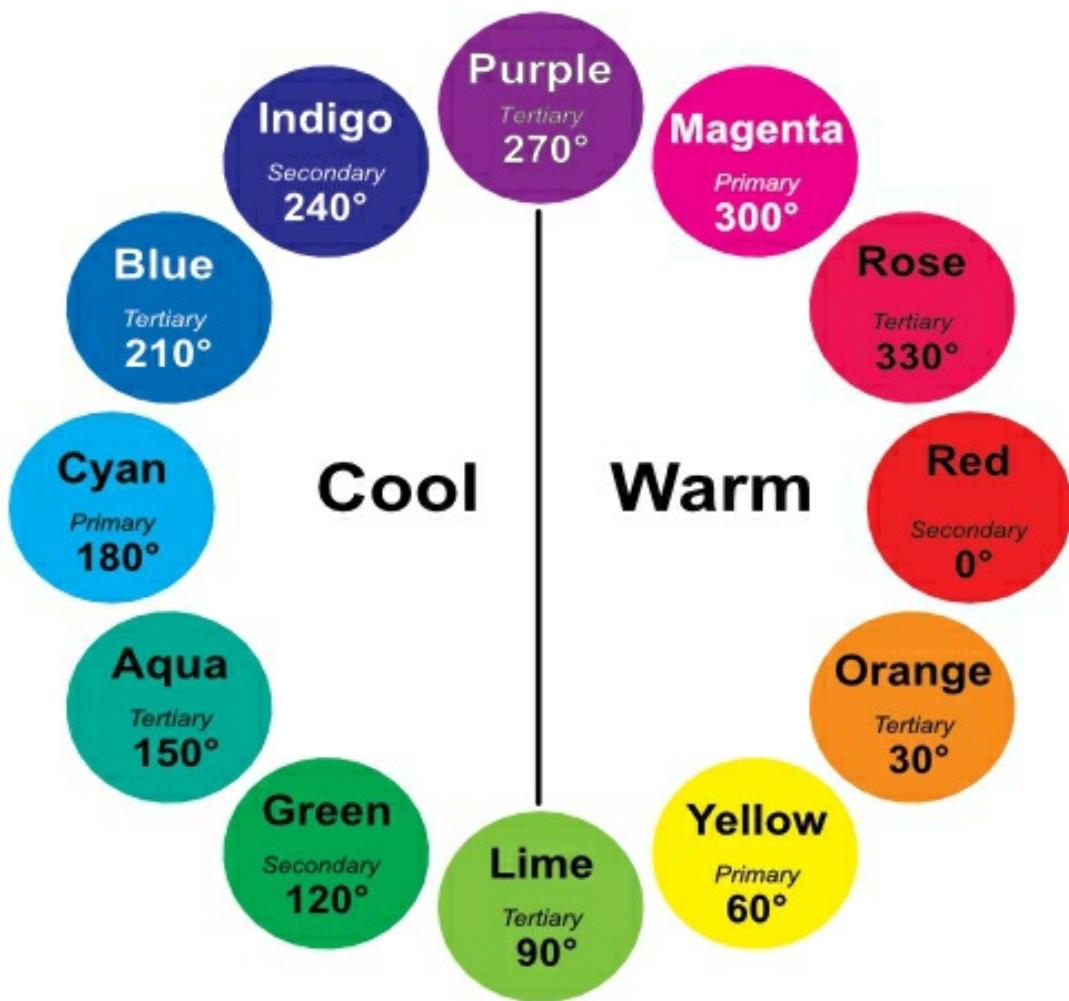
Question: Do you know why the last letter for this color format is K and not B for Black?

When all three primary colors (Cyan, Magenta, Yellow) are combined, they don't produce pure black, but an almost black (or Key). Therefore, a separate black color is needed to complete this gamut. Think of the cartridges in a color printer: It uses four color cartridges for Cyan, Magenta, Yellow and Black (sometimes two black cartridges).

Let's now talk about the CMYK color wheel with its specific parts and how to arrange these parts (and colors) into useful color combinations.

The **CMYK** color wheel has three main parts:

1. There are three color groups: Primary, Secondary, Tertiary
2. Every color is represented as a degree of the 360° circle.
Remember from above: Red is both 0° & 360° because it starts and completes the wheel.
3. Colors can be warm or cool.



Note: To see a RGB color wheel, create a New Document with a Web preset. The HSL color wheel in the Colors Studio will be in the RGB format.

How to Use a Color Wheel

Color Wheels are broken up into three color groups: Primary, Secondary and Tertiary.

Primary colors are Hues (or "pure" colors).

Secondary colors are made from mixing two primary colors. These are Indigo, Green, Red.

Tertiary colors are made from mixing one primary and one secondary color. These are Rose, Purple, Blue, Aqua, Lime, Orange.

K (or black) is added to help the darkest combined colors go to black. The combination of all the colors does not create black. So, black is a needed addition to finish this color space's gamut of colors.

Note: The traditional color wheel we all learned in primary school has Red, Blue, and Yellow as its primary colors. But, in Designer, we'll use either the CMYK or RGB color wheel. These wheels use different primary colors because they are specific to the type of media their colors will be seen on. If you accidentally use a RGB color wheel for a print media document, the colors when you go to print them will not look as you see them on your screen and your client will not be a happy camper.

III. Color Schemes

Knowing how to group colors to create aesthetically pleasing combinations is a skill you need to know how to utilize in order to be able to do your best work in Designer. Some designers use the term 'Color Harmony' when talking about combining different colors in their works. This idea of harmony makes sense when you see colors that don't belong together in a pattern. It really is quite poor taste of colors.

In this lesson, we'll cover the six most-used color schemes using the CMYK color wheel as a guide. There are more, but these six are the ones we've seen used the most often.

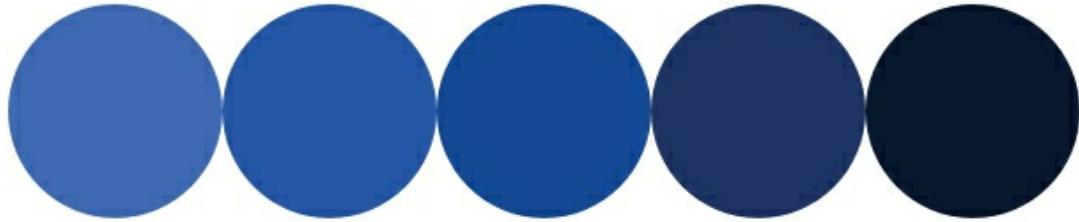
The six color schemes are:

1. Monochromatic

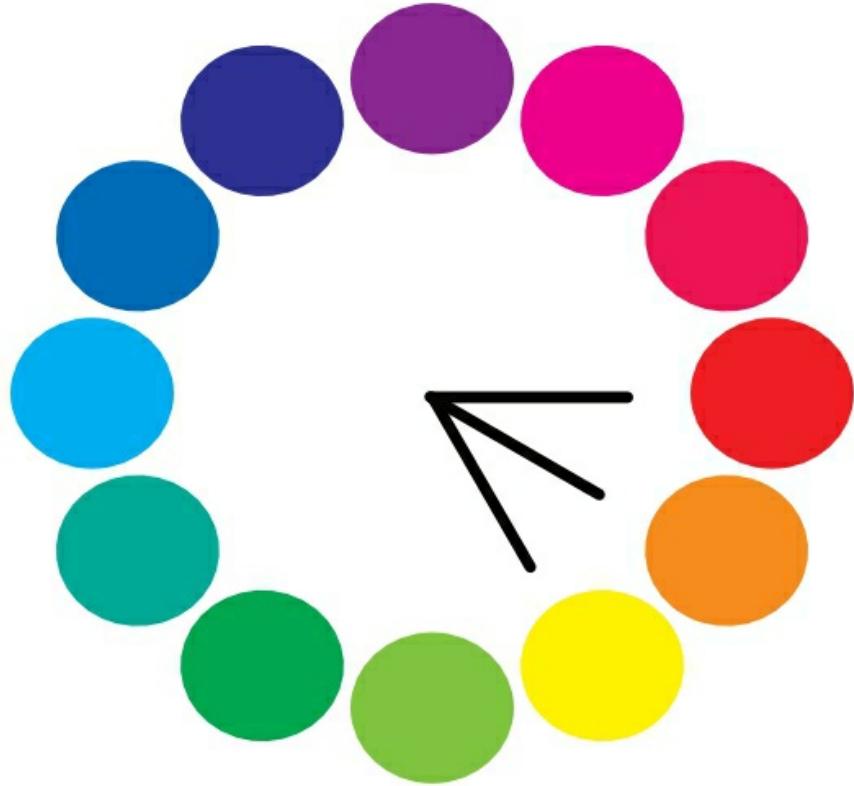
2. Analogous
3. Complimentary
4. Triadic
5. Double Complementary (Tetradic)
6. Achromatic

Note: Please do your own online study of the different color schemes and all of their meanings and usages. The more you study this subject matter the faster you'll be able to master using these color schemes. There are more than these six we've covered.

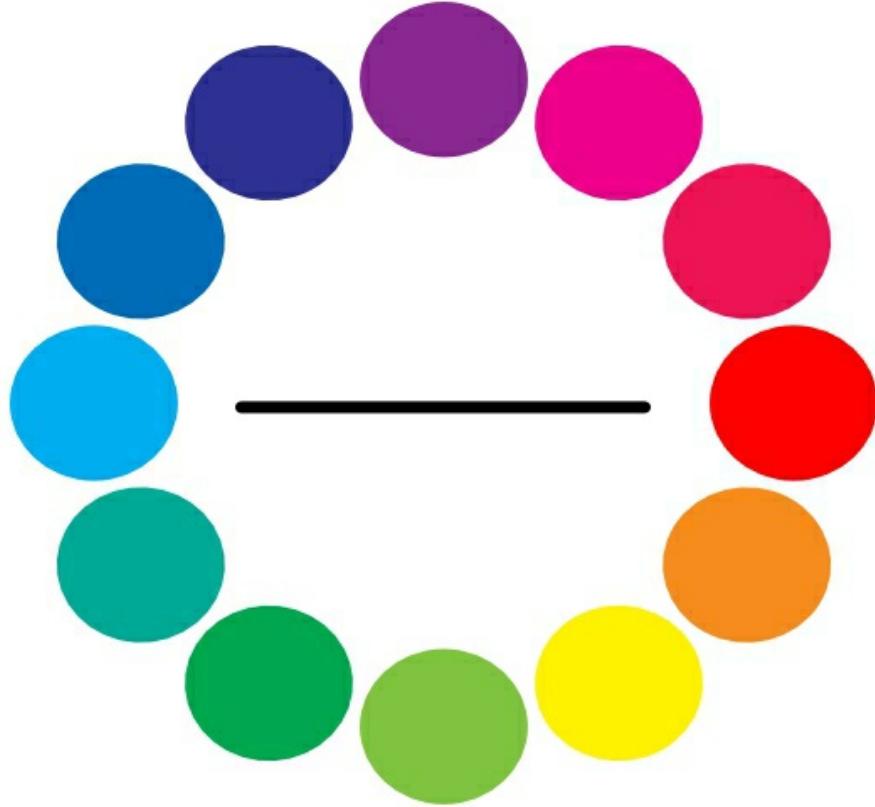
1. Monochromatic color schemes are made up of a single Hue with varying tints, tones, or shades. This image here shows you the options you could use if you chose blue as the base color. This color scheme is easy on the eyes and is popular among minimalists.



2. Analogous color schemes are made up of three colors that are next to each other on a color wheel. This image below shows you one such combination of hues. This color scheme is often found in nature and is pleasing to the eyes. It creates a serene and comfortable mood. We suggest you either use warm or cool analogous colors and not a combination of both. For example, look at these three colors that you might see in a nice sunset.

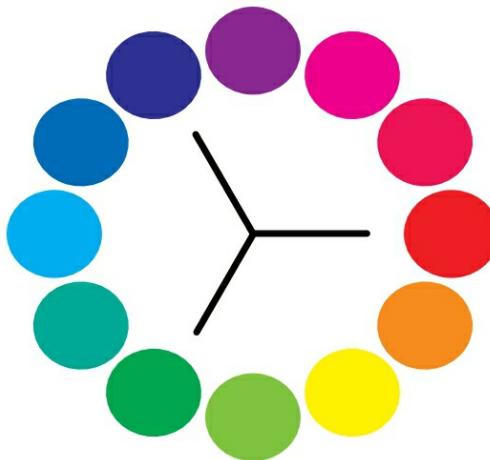


3. Complimentary color schemes are colors that oppose each other on the color wheel. This combination creates a high level of contrast. Our favorite complimentary colors are Blue-Orange and Cyan-Magenta. We don't usually use them at full saturation (or full vibrancy) because they would look too intense.

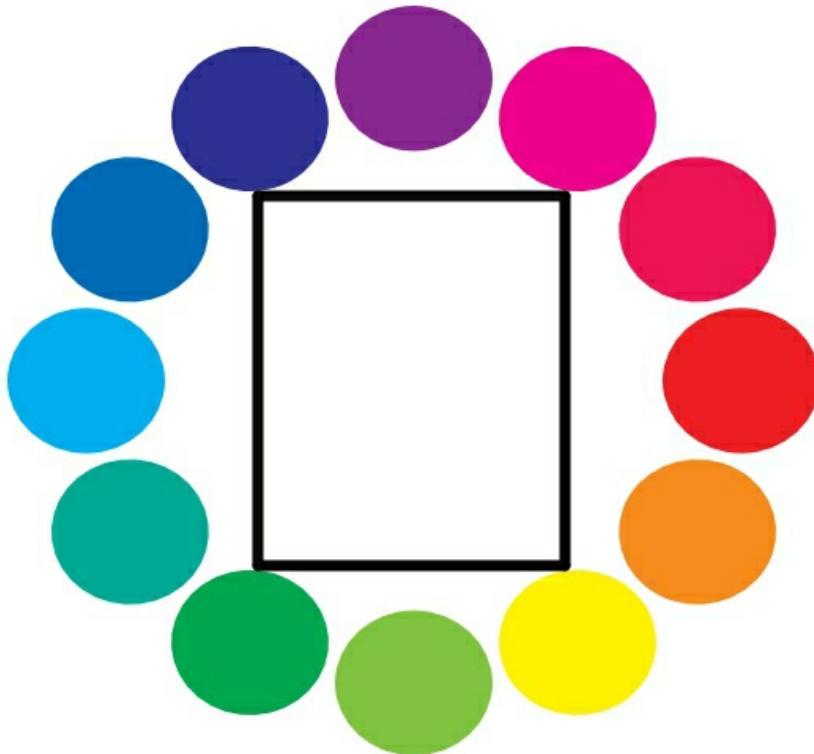


Because the pairing includes one warm and one cool color, the effect and be significant and provides a rich and eye-catching contrast.

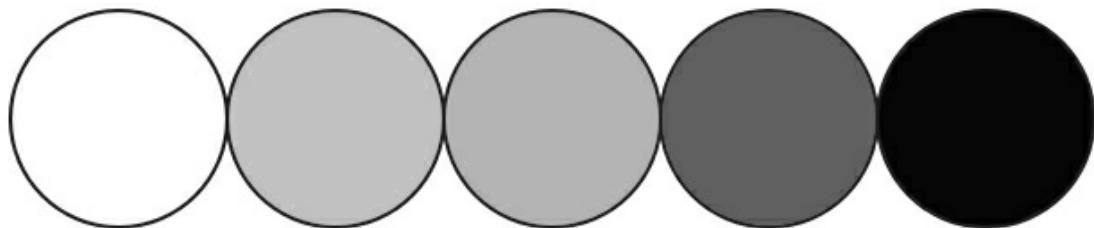
4. Triadic color schemes are three colors evenly spaced around a color wheel. This scheme provides a high contrast look without being too strong like complimentary colors might be. Our favorite combinations are Indigo, Red, Green (CMYK) and Red, Green, Blue (with a RGB color wheel).



5. Double Complementary color schemes are four colors made up of two sets of two complimentary colors. It allows you to create as much or as little contrast as you want. We recommend you chose two base colors and use its complimentary color as accent colors. This scheme provides more variety than a complimentary color scheme by adding an additional pair of warm and cool colors.



6. Achromatic color schemes lack color and instead use white, blacks, and greys. Just like when some photographers like to use black & white images, this color scheme shows clear contrast and dramatic shadows and highlights. The company Apple uses achromatic color schemes in their packaging. This color scheme is considered sophisticated and clean.



The 60-30-10 Rule

When using multiple colors in a space (art, walls, a room), 60% of the space should be the dominant color, 30% should be the secondary color and 10% should be an accent. This is the classic rule for creating balance. We recommend you give it a try when you create different works of art.

This rule is one professional designers pay special attention to.

IV. Color Meaning

Color has meaning and evokes emotional responses. This is a established truth and needs to be understood. Here is a simple list of some of the different color and their meanings. Again, do yourself a favor and do your own internet search on this topic and you'll see the research is vast and comprehensive.

Red: Passion, energy, danger, heat, anger, excitement, aggressive

Green: Nature, calmness, peace, health, renewal, harmony

Blue: Calm, relaxation, spirituality, trust, tranquil, soothing

Cyan: Calmness, empathy, clarity, communication, compassion, stability

Magenta: Free-spirit, kindness, warmth, welcoming, supportive

Yellow: Energetic, vibrant, happy, warm, optimism

Black: Death, power, mysterious, sophistication, formality, elegance

Note: Take some time and think about some of your favorite brands and find out why they chose the colors they're using as their logos and advertising materials. There's a reason for Apple, Nike, Target, Cadbury, and Starbucks to use the color schemes they do. Become a pro at using colors to maximize your effectiveness as a graphic designer.

Part II - The Technical Aspects of the Color Formats

Every color format is unique and has its own color values. These values are represented by a numbered sequence. This lesson will show you these values and why they are what they are. We hope this knowledge will help you be a better and more informed designer.

Please do yourself a favor and go over this lesson multiple times. We asked a friend of ours who doesn't know anything about color, and she was a bit confused at first. She said she didn't understand how a number could represent a color.

So, let's take the first image below as an example. The Color Format is CMYK. You can see this in the middle top right-hand corner of the image. Because it's CMYK, each letter on the left side of the image corresponds to one of the letters. C is Cyan. M is Magenta. Y is Yellow. K is black. Each color, for example C (or Cyan), is represented by a number from 0 to 100. 0 means there is 0% of Cyan present. 100% means there is 100% of the color Cyan present. So, if C is 100 and the M, Y, K are all 0, then the only color present must be Cyan.

We understand this is confusing for new users, but we promise that as you begin to understand what's going on inside each Color Format's pop-out windows, you'll see the logic of it.

Please contact us by email if you have any questions. We promise to answer you as fast as we can.

Now that we've explained why this lesson may be confusing, let's close our eyes and jump on in...

The Color Formats we'll cover in this lesson are:

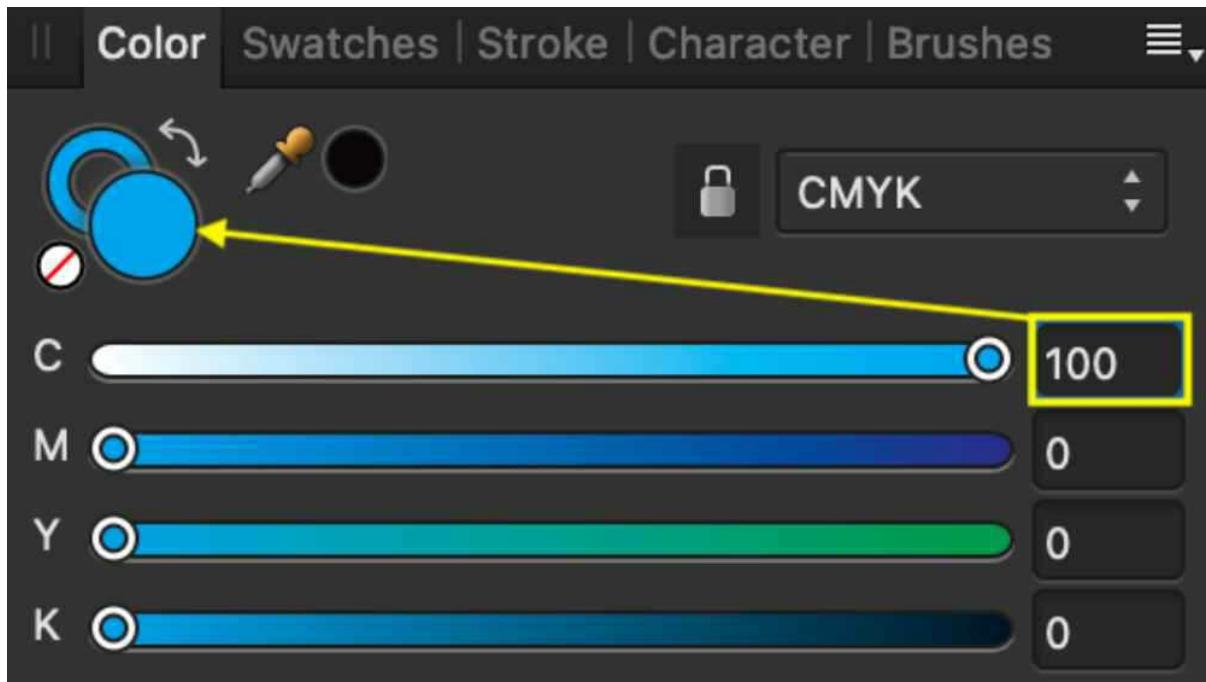
1. CMYK
2. RGB
3. RGB Hex
4. Pantone

1. CMYK uses a code that looks like this: **(100, 0, 0, 0)**. Each number is a percentage (see the below image for a reference).

The **100** represents **100%** of **Cyan** and **0%** of the other three colors (Magenta, Yellow, Black). This color, since it's **100%** Cyan is Cyan. Simple, right?

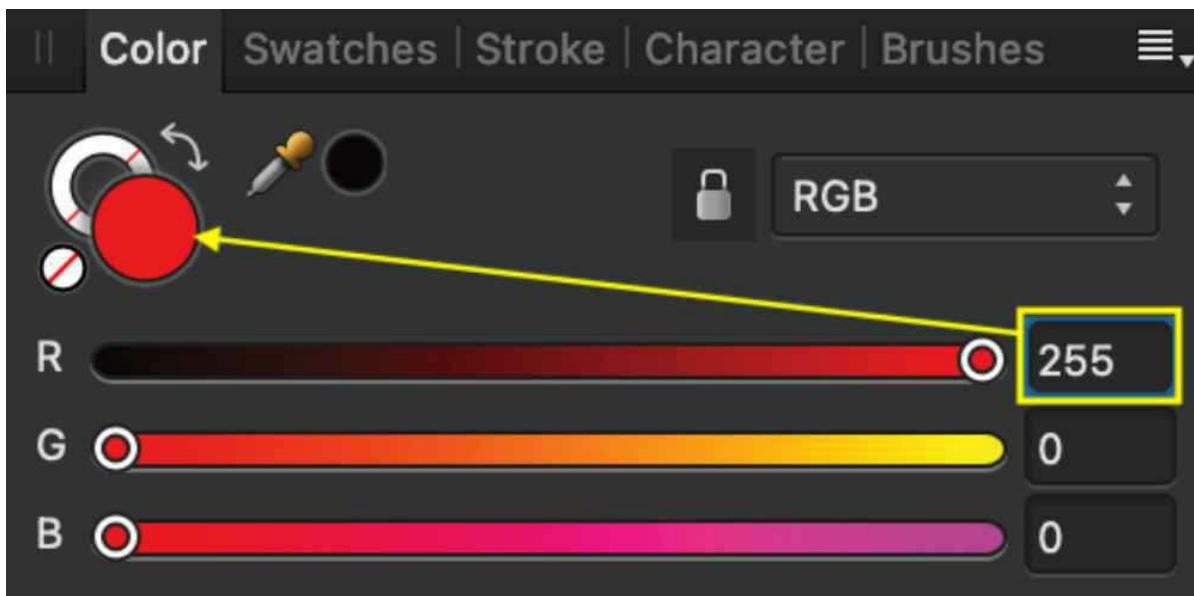
The value range is between **0%** to **100%**.

Notice how the **100** in the **C value box** (see yellow rectangle) makes the **Fill circle** (see the yellow arrow) Cyan. Any adjustment of the value boxes will affect the Fill color.

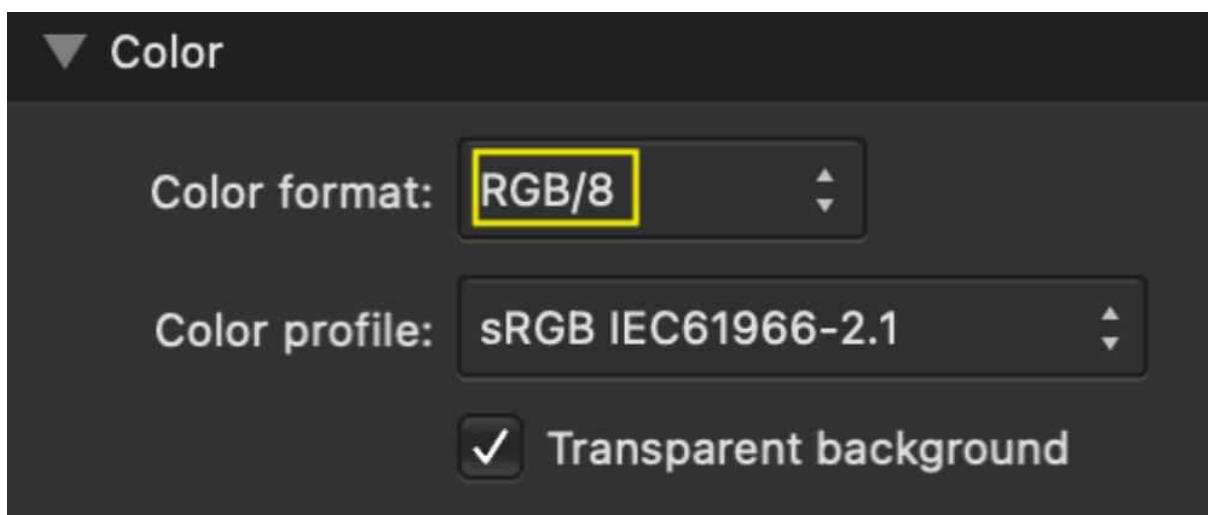


2. RGB uses a code that looks like this **(255, 0, 0)**. This code represents Red.

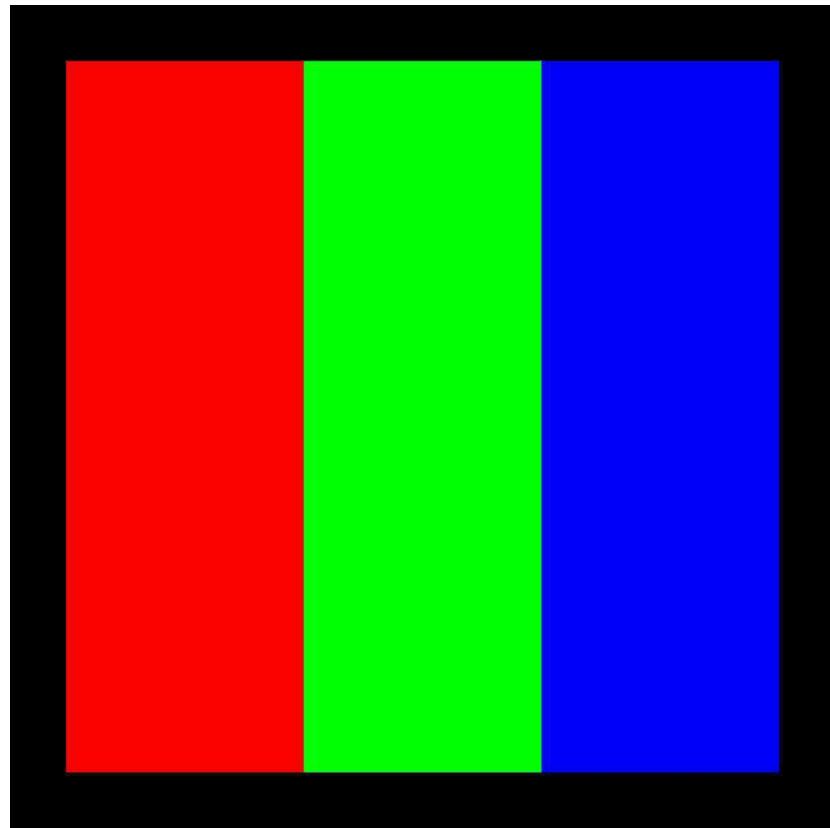
The value range is between **0-255**. These numbers are not percentages - just numbers.



The range of numbers from 0 to 255 is based on a mathematical equation we'll explain in a moment. The RGB Color Format is made up of one pixel on a computer screen. Each pixel has three colors (red, green, blue). Each color has a color depth of 8 bits. This is why you always see the RGB/8 when you choose this Color Format (see yellow rectangle in the below image). Newer versions of RGB are RGB/16 or higher.



Because RGB is the color format for all digital screens, let's start with a pixel and what it represents. This image below is what a pixel on your screen might look like. Every pixel is made up of three possible colors.



The technicals:

- Each primary color of this Color Format (Red, Green, Blue) is called a **Channel**.
- Each Channel is made up of **8 bits** of color depth.
- Three Channels together is called a Pixel.
- Each Pixel is made up of **24 bits** (3 Channels x 8 bits of color depth).
- Each bit is made up of one **0** and one **1** (Binary code used in computers): This allows for 2^8 (or 256) color combinations per channel.
- **256** color combinations per Channel **x 3 channels = 16,777,216** possible colors (or $256 \times 256 \times 256$).
- Each pixel has a specific **RGB value** ranging between **0-255** (zero is counted as a number). This is the same as 256 if you count the 0

(zero) as a number.

Done.

Did you understand all that? If not, please re-read it again and again until you do. If you can grasp this, then you're way ahead of where we were when we started. Now, let's play around with these numbers...

Examples:

- a. **0, 0, 0** is **black** because there is no color added to the black screen.
- b. **0, 255, 0** is **green** because there is no red or blue added to the green.
- c. **0, 0, 255** is **blue**.
- d. **255, 255, 0** is **yellow**. Why? Because if you add red and green light together, you get yellow.

Now that we've discussed the RGB color format and you have a rough understanding of how it works with its 0-255 value system, let's now discuss its twin color format of RGB Hex.

3. RGB Hex is the color format most professional graphic designers use and is why we created this entire chapter. If you know how to use the RGB Hex code after reading this chapter, we know we've done our job.

Experimenting with colors as we create new designs is a fun and rewarding experience. But, for professionals who earn their living wage with Designer, RGB Hex is the go-to color format.

Why is this so special? Because it allows designers to use the exact color their clients want them to use because the Hex code in one country is the same in another. This color is represented as a 6-digit code that looks like this: #FF00FF.

#FF00FF is the code for Magenta.

Ready to jump in?

- The Hex code is based on the RGB values between 0-255 per each

color.

- Each color (or Channel) is represented by two numbers, two letters or a combination of a number and a letter.
- The value range for each is 00-FF (00 is the lowest & FF is the highest value). These are two zeros, not letters.
- The # doesn't mean anything. It's just there to show you're using a RGB Hex code.
- There's a mathematical formula to figure out this code, which we'll show you next. In fact, we'll show you how to take a RGB code and convert it to a RGB Hex code and vice versa.

Let's start with the RGB code of **255, 0, 255** and convert it to make **#FF00FF**.

Ready to learn something new? First, let's look at the Legend and apply this knowledge to the equations below...

Legend:

1-9 are their number values.

10-15 are the letters A-F (A=10, B=11, C=12, D=13, E=14, F=15).

means nothing

How to Calculate (from RGB to RGB Hex)

- Divide the first value x 16 (you may get a number with a decimal point)
- Multiple the remainder x 16 (may have to multiply the decimal numbers)
- This is the first two-digit Hex code.

First Value: FF

$255 / 16 = 15.9375$ (This is F because the whole number is 15)

$.9375 \times 16 = 15$ (This is F)

Second Value: 00

$0 / 0 = 0$

$0 \times 0 = 0$

Third Value: FF

$255 / 16 = 15.9375$ (This is F)

$.9375 \times 16 = 15$ (This is F)

Result: The RGB Hex code for 255, 0, 255 is #**FF00FF**

Note: There are websites that will show you the RGB Hex codes for any color. But, we think it's better to know how to do the math regardless of how easy it is to find already-made Hex code colors. We hope you feel the same.

Now, let's reverse course and start with a RGB Hex code and convert it to a RGB code. All we do is the opposite from above...

For this exercise, we'll use the patented Hex code for Tiffany's Blue (#0ABAB5). The Legend is the same, but the math is the opposite.

Legend:

1-9 are their number values.

10-15 are the letters A-F (A=10, B=11, C=12, D=13, E=14, F=15).

means nothing

How to Calculate:

- Multiply first value x 16
- Add second value to sum of first amount.
- This is the color's value.

First Value: 10

$0 \times 16 = 0$

$0 + 10 \text{ (or A)} = 10$

Second Value: 186

$11 \times 16 = 176$

$10 + 176 = 186$

Third Value: 181

$11 \text{ (or B)} \times 16 = 176$

$5 + 176 = 181$

Done. You now know how to calculate the values of the RGB and RGB Hex codes. If you think you understand how these calculations work, then we are very happy for you because we think this knowledge will make you a much better designer than if you didn't know these things.

We'll work with these codes as we continue in this book so that you'll gain more practical experience with them.

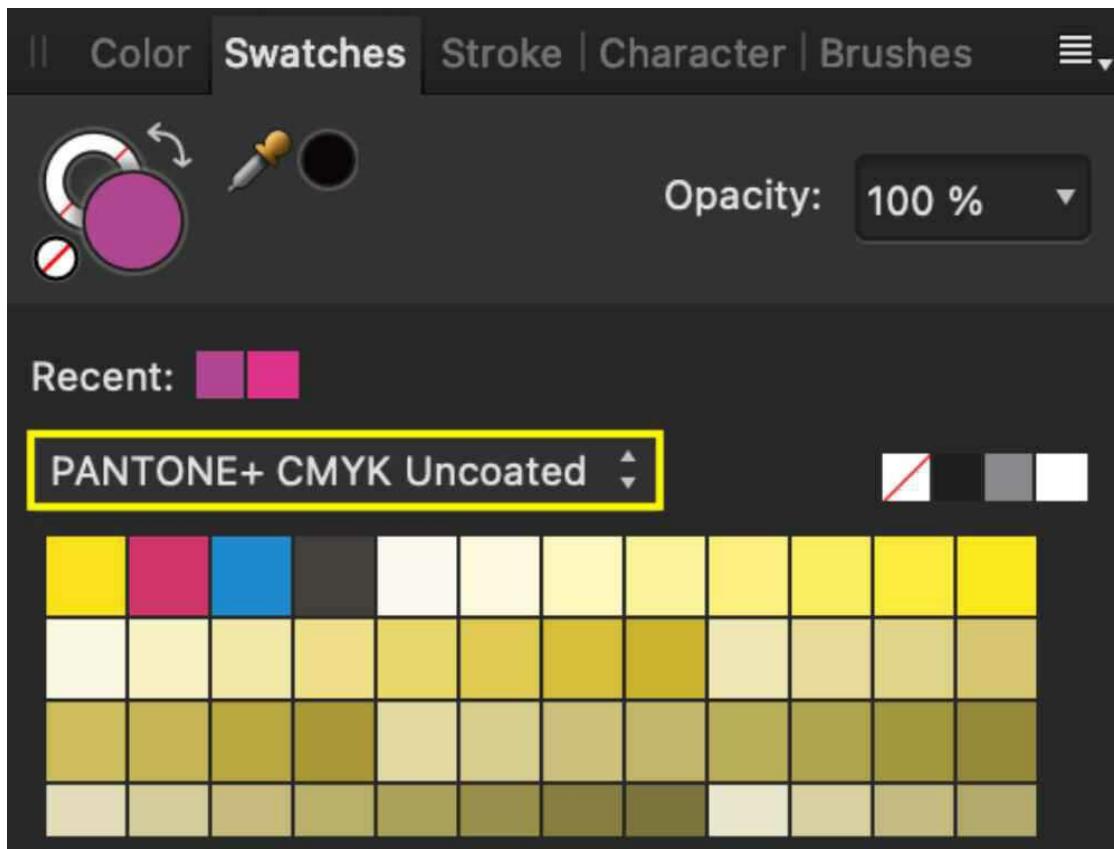
Extra: Go to this website for some RGB Hex practice:

<http://yizzle.com/whatthehex/>

Finished. The last color format we need to discuss is Pantone.

4. Pantone colors are a set of standardized colors that allow designers, manufacturers, and printers to consistently use a specific color repeatedly with no chance of variance the world over (i.e. there is no mixing of colors involved). It is similar to RGB Hex, but more precise as there are no blending of colors.

You can find the different Pantone's in the Swatches Panel by clicking on the Swatches tab and then clicking on the pop-out window (see yellow rectangle) for the different Pantone options.



Note: Pantones are a patented process, so educate yourself before you use them too widely. While it is free to use these colors in Designer, if you use them professionally, we highly recommend you contact their corporate headquarters first. Here is their email address: licensing&trademark@pantone.com.

Practice:

What are the RGB Hex codes for these RGB codes:

255, 0, 0
0, 255, 0
0, 0, 255
255, 255, 0
255, 0, 255
255, 255, 0
0, 0, 0

What are the RGB codes for these RGB Hex codes:

#000000
#00FF00
#0000FF
#FF0000
#FFFF00
#FFFFFF
#FF00FF

We'll keep this simple. But we encourage you to expand your knowledge on these color formats. Not to sound cheesy, but knowledge truly is power.

Finished. This ends this extra lesson on the Color Theory, Modes, and Codes.